

**DRAMA NOT FOR SCHOOLGIRLS.****THE ANTI-CONSPIRACY BILL.**  
Why the National Manufacturers' Association is Opposing It.

INDIANAPOLIS, Oct. 26.—D. M. Perry, president of the National Manufacturers' Association, commenting on the fact that the association is sending out circular letters urging Congressmen to vote against the Anti-Conspiracy bill, now pending in Congress, said to-day:

"The anti-conspiracy measure, which is opposed by the National Association of Manufacturers, was imported to this country from England. This measure simply means that in case of a strike the United States courts shall not have power to enjoin the miners from picketing the factory on existence. Men have a perfect right to organize and form unions; they have a right to strike, in order that their conditions may be met. That is where the right to strike should stop."

"When a man has given up work he should go away from his place of work and give the employer the right to attempt to carry on his business. But this anti-conspiracy bill, if passed, would give the employer the right to strike, and the men should have the right to stand around in front of the factory and browbeat and bulldoze every man who might desire to go to work."

The majority powers of the United States judges are those derived from state law, and it is left to Congress. As the situation is now, our United States judges can compel strikers to depart from the place of their former work, in order that the employer may be left in peaceful possession of his enterprise.

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United States—Judges are those given to us by the powers given to them by Congress.

The passage of this bill simply means a reign of terror in this country. This bill has proved more disastrous to England than any other measure affecting labor relations between employer and employee that has been passed in that country.

It has been a source of trouble and annoyance to both capital and labor, and neither side is satisfied with it."

**KILLED HER HUSBAND AND SELF.**

French Writer Not Happy in Her American Home.

TACOMA, Wash., Oct. 26.—Reine Arnoux, an accomplished French woman, has killed her husband, Peter Arenbach, at Everett, and then committed suicide, after living unhappily with him for nearly a year. Arenbach was a wholesale liquor dealer.

"The dramatist must be a soft-made man," said Mr. Thomas. "That is noticeable of all dramatists but especially of Mr. Howard. More than any other man he has created the comedy drama—that general blending of comedy and tragedy in the well-adapted modern play. When the future historian writes the history of the country as he finds it in the drama, he will not find it in the salacious play, but in the clean drama of Bronson Howard."

Mr. Howard referred to himself as the old soul of the present. Referring to the remark of the toastmaster that the club would always reelect him president he remarked he intended to live sometime.

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The stage is the only form of literature which is guarded by the law. That is because of the tremendous power of the drama. The future history of the American drama will come back to us as its founders and should be to us a great source of pride.

"What drama will be we don't know. It will reflect the feelings of a great people. It will have the character of one school but to all melody, farce, extravagance, the burlesque and even the vaudeville form, which in this country, has a more brilliant exposition than any other form."

"But vaudeville belongs to the drama that gives names to some of our cities. The late Mr. Hoyt was the leader of that form [Applause]. To object to that form you might as well object to an oyster because it hasn't a backbone. We must respect ourselves. We must be universal accept the world and reform him to the best of his ability as we do the public and be ever grateful for his support."

"I have been complimented on the good morals of my plays. I assure you gentlemen, that the morals of those plays have come from artistic impulses rather than from the moral sense. I am illustrating the American people when they were a moral people. The stage should be as broad as the morals of the people. You must leave it to the people whether they shall reform it or not. [Applause.]"

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"Your daughter at home if you work at home will have more room for the fathers and mothers, and they will have lots they ought to bear. Whatever line you work in, reflect yourselves for the work."

"We must have the problem play. I don't believe any man can be an artist and a poet at the same time. It's the way the problem play has its listeners that must be catered to. The one thing for you dramatists to do is to get there."

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"Think of all the emotions of your audience—the banner trying to crush his enemy, the millionaire trying to save his wife, the young girl trying to win them in the theater. Respect that awful thing that you have there a collection of human hearts."

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